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and the lines

Never has for long  
Unbridled power been able to endure,  
But lasting sway the self-controlled enjoy

lack the terseness of Seneca's

Violenta nemo imperia continuit diu,  
moderata durant. (*Tro.* 258, 259.)

Occasionally the translator fails to bring out the full force and exact meaning of the original. So the lines

The more should fortune's favorite . . . fear the gods  
Who have uplifted him above his mates

do not quite express the thought contained in *metuentem deos nimium faventes* (*Tro.* 262, 263), where the main idea seems to lie, not in *deos*, but in *nimium faventes*. It is not the gods that Pyrrhus is advised to fear, but the excessive prosperity which they have bestowed on him, and the impending *φθῶς*. In the same way the full ghastliness of *Thy.* 277, 278:

Liberos avidus pater  
gaudensque laceret et suos artus edat

is lost in the translation

Let once again  
A sire with joyous greed his children rend  
And hungrily devour *their* flesh.

Thyestes is to devour his *own* flesh in devouring the children. But such instances are rare and unimportant.

Professor Miller has written a truly poetical translation, and one which will stand the test of time. He has skilfully reproduced the merits of the tragedies, and has carefully avoided exaggerating their defects. He has translated thoughts, not words, and has rendered the spirit as well as the content of the original, using to advantage his knowledge of poetry, and his mastery of metrical forms. His translation seems destined to stimulate a new interest in these old dramas, which have so important a place in the history of European literature.

DAVID MAGIE, JR.

PRINCETON UNIVERSITY

*Altgriechische Plastik.* Von DR. WILHELM LERMANN. Munich: Beck, 1907. Pp. xiv+231, with 20 colored plates, and 79 halftones in the text. M. 30.

This handsome quarto is devoted to the history of sculpture on the Greek mainland from its beginnings in the seventh century down to about the middle of the fifth century, B. C. The scope of the work may

be inferred from the titles of the chapters, which are as follows: I, Archaic Sculpture in Poros; II, III, The Nude Male Figure and the Draped Female Figure in Archaic Art; IV, The "Archaic Smile;" V, VI, The Rendering of the Hair on Male and Female Figures of Earlier Greek Art; VII, VIII, The Nude Male Figure and the Female Figure in the Transitional Period; IX, Greek Reliefs in the Earlier Period; X, Greek Pediment Sculptures.

The author, Dr. Lermann, is unknown to me. He avows himself a disciple of the modern school of Greek archaeologists, as whose chiefs he names Brunn, Lange, and Furtwängler—the school which studies Greek art as art, and not chiefly as a branch of classical philology or antiquities. He has evidently received a thorough training, and although for parts of his work he acknowledges special indebtedness to predecessors, as Lange and Lechat, he everywhere writes with the assurance of mastery. If his text lacks the novelty and illumination of Lange's great essay on "The Rendering of the Human Figure in Earlier Greek Art," it may be commended for numerous valuable detailed observations and for prevailing good judgment.

What lends the book especial distinction and makes it indispensable to any well-equipped library is the series of twenty colored plates giving in actual size the painted patterns on the dresses of the archaic female statues of the Athenian acropolis. The originals of these plates were executed by Dr. Lermann himself in 1904 at a cost of several months' exacting labor. The task seems to have been performed with admirable fidelity. The result is an invaluable record of a precious group of facts illustrating the polychromy of Greek sculpture.

F. B. TARBELL

*Scopas et Praxitèle.* Par MAXIME COLLIGNON. Paris: Librairie Plon, 1907. Pp. 175, and 24 full-page illustrations. Fr. 4.50.

This is one of a series of popular little books entitled "Les Maitres de l'Art," which are coming out concurrently with the similar series of "Les Grands Artistes." As its subtitle indicates, it deals not only with Scopas and Praxiteles, but with Greek sculpture generally from the beginning of the fourth century B. C. to the time of Alexander. M. Collignon, author of the excellent *Histoire de la sculpture grecque*, knows his subject well. He makes few positive mistakes, inclines to be interrogative regarding rash theories, and writes with a characteristically French charm of style. The body of his text is divested of all learned apparatus, but an eight-page bibliography at the end gives ample guidance to an inquiring student.

F. B. TARBELL